WIELAND'S *NEUER AMADIS*

PART I. COMPOSITION AND SOURCES

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BY

EDITH M. HARN

A DISSERTATION

Submitted to the Board of University Studies of the Johns Hopkins University in Conformity with the Requirements for the Degree of Doctor of Philosophy

1919

[Extract from *Hesperia* No. 17]

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PART I. COMPOSITION AND SOURCES

CHAPTER I.

Der Neue Amadis, Ein comisches Gedicht, appeared in 1771. In this poem Wieland paid tribute to the influence exerted on his life by Count Stadion, the former Minister of Mainz:

"Mit meinem Herabsteigen aus den Wolken auf die Erde ging es natürlich und gradatim zu . . . Sehr viel trug auch zu der Revolution in meiner Seele meine mit dem Jahre 1761 angefangene Connexion mit den Bewohnern des gräflich Stadionischen Schlosses Warthausen, besonders mit Herrn la Roche und mit dem Grafen selbst bey, welcher einer der vorzüglichsten Weltmänner unserer Zeit war, und unendlich viel zu Erweiterung und Berichtigung meiner Welt- und Menschenkenntniss beytrug. Ein geringes aber unverfälschtes Denkmal habe ich ihm vorlängst in prooemio des Neuen Amadis gestiftet." [1]

In *Der Neue Amadis,* Wieland returned to the treatment of knighthood which had been the theme of *Idris.* After the publication of the fragment of the earlier poem, his mind was still occupied with plans for works of a similar nature. The *Idris* he had determined to leave as it was, a fragment, "wie die Facardins meines vielgeliebten Hamiltons, oder die Venus des Apelles," [2] and this, notwithstanding the fact that he has already worked out a plot with the strangest possible solution. In the search for a hero for another such heroic epic, his choice fell, at first, upon Alexander the Great. His thoughts at this time were so full of *Tristram Shandy* that all his plans were colored by this work. Its influence extended even to Wieland's idea in composing this romantic epic. It had awakened in his mind the conviction that the writers of tragedies, epics, and odes had all conspired to depict heroes such as had never existed. Even historians like Plutarch had been guilty of such idealization; and had allowed themselves to be carried away by their desire to paint perfection rather than to paint real people. The fancy had struck him to undertake the strange and entertaining task of presenting a hero for once as he really was, as a sort of a Don Quixote. The place for the appearance of such a hero was a heroic-comic poem, and the ideal hero seemed, at first, to be

[1] *Ausgewählte Briefe,* An Leonh. Meister, Dec. 28, 1787.
[2] *Ausgewählte Briefe,* An Zimmermann, Dec. 3, 1767.

Alexander the Great, in whom Wieland found the rare combination which he sought in the mixture of the romantic with the heroic and the comic. The difficulties that were involved in treating in this fashion a world-figure such as Alexander caused this plan to be relinquished in favor of another in which the problem was a slighter one.

For a year, the idea of the comic epic seems to have lain dormant. Then, after reading another work of Sterne's, *A Sentimental Journey,* the idea again stirred and took shape in Wieland's mind. Sterne and Spencer, apparently with so little in common, united to reawaken the fantastic idea of the year before,—the idea of a comic epic in which the hero is to be painted in life-like colors.[3] The hero who is to be treated in this way is not, however, Alexander the Great, but Amadis of Gaul. The reasons which had obliged Wieland to resign his earlier plan had no weight in this case, for Amadis, the father of chivalrous romances, the hero of the most varied exploits, the ideal romantic knight, and, in addition, the subject of satire, combined the qualities of the comic, the romantic, and the heroic. As a hero endowed with all excellent qualities; as the unconquered knight, entirely love-loyal, and perfect in every respect, he is a shining example of the hero who has been placed in a false light and who could be represented as humanly frail. The objection to Alexander as a hero with a historical background could not be urged against Amadis, who was a creation of Romance. In *Don Quixote,* a humorous light had already been cast upon the exploits of this peerless knight and his comrades of the order of knights errant: hence his appearance as the hero of a comic epic was not startlingly new.

Once the difficult problem of the person of the hero was settled, Wieland went to work at the composition of the poem. As his environment was uncongenial, it was only in his ideas that he could find pleasure. The new work was to mirror these ideas. Wieland had written Riedel (*Denkwürdige Briefe, I,* 233):

[3] *Denkwürdige Briefe,* I, 232-233. "Was denken Sie zu diesem Einfall, mein Freund? . . Yorik und die Fairy Queen, zween Werke, die wahrhaftig nicht viel Ähnliches miteinander haben, haben dennoch, weil sie in meinem Kopfe auf einander treffen, einen seltsamen Einfall, den ich schon über ein Jahr lang schlafen gelegt hatte, wieder aufgeweckt und völlig ausgebrütet, . ."

"Bis dahin mögen Sie sich begnügen zu wissen, dass dieser Gedanke der Plan eines Gedichtes ist, und dass dieses Gedicht der neue Amadis, oder die sechs Töchter des Königs Bambo heissen wird, und wenn Sie sich von diesem blossen Titel: Things unattempted in prose or rime versprechen; Dinge, welche die Betrübtesten fröhlich, und die Weisesten lachen zu machen fähig seyn sollen . . . so werden Sie sich, wie ich zu Gott hoffe, nicht betrogen finden. . ."

Wieland continues to describe certain of the heroines who are to appear in the work, Blaffardine, die Blonde, Porzellane, die Delicate, Colifischette, die Capriciöse, and especially Dindonette, whose like is to be found "weder im Homer noch Ariost, und also gewiss auch in keinem anderen Dichter finden werden; aber in der Natur unfehlbar schon gefunden haben müssen." Hs asks Riedel to send him several parts of the old German translation of the *Amadis de Gaule,* no matter which, that he may make use of them to find archaic words and phrases for the *Amadis.*

In September, he wrote Sophie von La Roche that he was spending all his time on his *Amadis,* which he calls an anti-sentimental work, for he feared that he would lose the desire to complete it.[4] Notwithstanding this fear, Wieland took great pride in this work as his letters to Gleim and Jacobi show. On October 2, 1769, the first six cantos were ready to be sent to these friends. The letter which contained this news demanded the promise "bey den Grazien" that no one save Jacobi and Gleim should see the manuscript of this poem, of which the author spoke with such enthusiasm (Ausgewählte Briefe, Oct. 2, 1769):

"Von meinem Neuen Amadis hätte ich Lust Ihnen ausführlich zu schreiben. Es ist ein wahres Original; ein Mittelding zwischen allen andern Gattungen von epischer Poesie, denn es hat von allen etwas. Es ist eine von den abenteurlichsten Geburten des Socratischen Satyrs mit einer Grazie, halb gutwillig, halb mit Gewalt, gezeugt."

On December 8, he sent the completed cantos to his friends. He was eager to receive their opinion of this novel creation of his genius, a satyr, half faun, half love-god, in the style of Hogarth, and he accompanied the packet by a few explanatory remarks that indicate his desire to guide their judgment in its favor. His *Amadis* was comparable to nothing else and could, he said, be

[4] *Denkwürdige Briefe, I,* 135.

judged only by its own rules. The verse, of his own invention, had the merit of harmonizing with the subject, and, in addition, had the lyric swing that he demanded of all but heroic verse-forms.

The verdict of Gleim and Jacobi was favorable [5] and Wieland continued working on the poem, making it the subject of conversation in further letters to these friends. In May of 1769, Wieland left Biberach to become professor of Philosophy at Erfurt. He took *Der Neue Amadis,* which was not yet completed, with him.

Early in 1770, he was still busily engaged on his poem but he had reached such a point in its composition that he was ready to consider the problems connected with its publication. Already he had called Reich's attention to some of its verses. They were, at this date, debating over what form it should take in publication. Wieland forwarded to Reich a small packet containing part of the *Amadis* accompanied by a note in which he said: [6]

"Zu einer kleinen Probe—nicht was für ein Ding mein Amadis ist, sondern nur von der Art der Verse (die ich, ohne Ruhm zu melden, für die besten unter allen halte, welche biss dato in unserer Sprache erfunden worden sind) und von dem Format, das dazu erfordert werden mag, lege ich eine copie der ersten 8 Strophen bey."

Continuing in this note, he described the approximate length of the poem as sixteen cantos, treated the arrangement of the notes and other details of the publication of this work which Reich intended to make a *chef d'œuvre* of his art as a publisher and upon which Wieland confessed he himself set great store.

In June of the same year (1770), Wieland went to Leipzig. Here he met Reich for the first time. They made the final arrangements for the publication of the *Amadis* at this meeting, and the poem appeared at the Spring fair of 1771, in two large octavo volumes, each containing nine cantos.

Wieland himself has described the excitement this work produced:

"Mit dem neuen Amadis debutirte ich in Erfurt, wo sich freilich alles kreuzigte und segnete, dass der erste Professor der Philosophie solches

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[5] *Briefwechsel zwischen Gleim und Uz,* hrsg. von Karl Schüddekopf, Lit. Ver. Stuttgart, 218: "Welch ein vortrefliches Genie, mein bester Freund, hat dieser zwote Wieland! Sein neuer Amadis, mit allen seinen muthwilligen Stellen, hat mich entzückt" (p. 397).

[6] Karl Buchner, *Wieland und die Weidmannsche Buchhandlung,* Berlin, 1871, pp. 41-44.

Zeug schreiben könnte. Ich machte mir aus alle diesem Geschnatter nichts, da ich mich auf die Gunst des Kurfürsten von Mainz und seines ersten Ministers sicher verlassen konnte." [7]

Wieland could count not only on the support of the Prince and his Minister, but also on that of some of the critics. In the *Almanach der deutschen Musen* for 1772 (pp. 74 ff.) there appeared a very flattering review of *Der Neue Amadis*. After a jesting reference to the danger to which the author had exposed himself by revealing the follies of the fair sex, whose favorite author Wieland was, the article continued:

"Die zaubernde Phantasie des Verfassers, seine grosse Kenntniss des menschlichen Herzens, die sich nicht nur in den angeführten Charaktern, sondern auch in der Menge Episoden äussert, seine reizende und dennoch natürliche Malerey, die Ergiessungen seines originellen Humors, dessen Dosis hier noch einmal so stark als in Idris ist, seine Versifikation, die je leichter sie hier bey der ungleichen Länge der Verse und der öftern Vertauschung des Iamben und Spondäen mit dem Anapästen zu seyn scheint, dennoch unnachahmlich bleibt."

The *Amadis* served to strengthen the reputation Wieland had already acquired by his earlier humorous poems, especially by the *Idris*. In the field of the comic epic, he had already won enviable distinction. In the *Almanach der deutschen Musen* for 1773, Wieland is given the credit of having, in respect to the romantic epic, brought his country's literature to out-rank the French and to be on a par with the English:

"In der Epopee beschämen wir die Franzosen, und überholen die Britten. Wir können es jetzt für ein Geringes halten, mit dem Dichter des Lockenraubs zu rivaliren, da wir romantisch komische Epopeen besitzen, welche die italienischen übertreffen. Denn der Verfasser derselben, (Sie werden doch nicht glauben, dass ich mich vermesse, dem Umfange seines Genies Grenzen zu stecken, wenn ich ihn nur hier nenne?) Herr Wieland, hat die italienische Einbildungskraft mit der brittischen Philosophie vermählt."

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[7] K. W. Böttiger, *Literarische Zustände und Zeitgenossen*, I, 177 (Jan. 13, 1796).

CHAPTER II.

Wieland's conversations and correspondence reveal the literary influences that had become a part of his thoughts and had made their way into his works. His favorite reading always exerted a strong influence upon him, and even against his will and desire, moulded his ideas and the expression he gave them in his works. The period of the composition of *Der Neue Amadis* is marked by a number of such influences.

Among the words that influenced Wieland's mental attitude in the Biberach days and that had a large part in shaping the *Amadis*, was Sterne's *Tristram Shandy*.[1] The letter to Riedel that announced the plan of the *Amadis* ascribed to this work of Sterne's and to the *Faerie Queene* of Spenser the merit of having given new life to the dormant idea for a comic epic. Both the style and the composition reveal the strength of the impression Sterne had made upon him. Wieland found in the English novelist a spirit akin to his own, and he had read and reread his works until they had become a part of him. In this reading, he assimilated so thoroughly the spirit and the matter of *Tristram Shandy* that it is possible to find, in Sterne, parallels for a number of the details that are characteristic of the *Amadis*. One is the vein of gentle irony that gives tone to the whole poem; another the sudden breaks in the thread of the story at critical and exciting points; another the frequent citations of authorities; another the long-winded preambles; and still another the gossipings with his readers over what and how he is going to write. Certain details of the story seem due also to Sterne, as, the tale of Amandus and Amanda (II, 112-114). The motive for the tale of the King of Fairyland with his seven castles may also, in Behmer's opinion, be suggested by Trim's story of the King of Bohemia, though the contents of the two stories show no resemblance. In both cases the tale is put in the mouth of a naive, phlegmatic person who begins the story anew after each interruption and leaves off suddenly "with the tale half told." This resemblance which Behmer points out is one that the

[1] Dr. Carl August Behmer, *Laurence Sterne und C. M. Wieland*, Forschungen zur Neueren Litteraturgeschichte. No. 9.

Amadis bears to other works than *Tristram Shandy,* for Hamilton's *Les quatre Facardins* is told in a like manner by the Prince de Trebizonde. In this work, the story is related in a long drawn out way, frequently interrupted by Dinarzade and the Sultan. After each interruption, it continues undisturbed until, at an exciting point, the narrator himself decides to postpone the continuation. In many individual references to the characters of *Tristram Shandy*—to Yorick, Uncle Toby, Smelfungus, Phutatorius, Trismegistus—and in the ideas he took from it, Wieland has left in *Der Neue Amadis* souvenirs of the enthusiastic interest he took in this, for years his *Leibbuch.*

There are fewer tangible signs of the influence of the *Faerie Queene* in the *Amadis.*[2] In the treatment of such romantic material as enchanters, satyrs, fairies and fauns, Wieland found in the *Faerie Queene* much to interest him. In Spenser's poem everything was on a grander, nobler scale, and though Wieland made use of certain motives and figures that he found there, he gave them a form so new, so permeated with wit and irony, that they bear little resemblance to their source. In the general idea for the adventures, on each of which the knight is attended by a lady, the *Amadis* seems to show the influence of the *Faerie Queene.*

One of the signs of the French influence that developed through Wieland's intimacy with Count Stadion is his deep interest in the French fairy tale literature.[3] There is scarcely a trace of any such interest in Wieland's compositions before his return to Biberach; yet from 1764 on, it appears in its full strength in *Don Sylvio von Rosalva,* in *Idris,* in *Der Neue Amadis* and in succeeding works. In the *Amadis* reappeared the *Quatre Facardins* of Hamilton, so prominent in the *Idris.* As in the French Conte, the scene of the story is described as belonging to the neighborhood of Mt. Atlas. Bambo's daughters are following an oracle which sends them out to wander through the world in quest of 'what they have not.' It is in this same fashion that Hamilton's Mousseline la Serieuse journeys about at the command of an oracle to learn to laugh. In

[2] Lenz, Ludwig, *Wieland's Verhältniss zu Edmund Spenser, Pope und Swift.* Pt. 1, Wissenschaftliche Beilage, Progr. des königlichen Gymnasiums zu Hersfeld, 1903.

[3] K. Otto Mayer, *Die Feenmärchen bei Wieland, Vierteljahrschrift für Litteraturgeschichte.* V, pp. 374-408, 497-533.

other details the influence can be perceived. In *Der Neue Amadis* also a Prince of Trebisonde appears, and the Knight Boreas is likewise described as a grandson of the great Facardin. Amadis himself resembles Facardin I in being accompanied on all his adventures by a secretary, instead of by the usual squire, that his valiant deeds may be recorded.

Mayer explains the origin of a number of the names and the characteristic epithets that accompany them as due to the influence of various tales. A Léoparde appeared in Mde. Lubert's *Le Prince Glacé et la Princesse Étincelante,* a Dindonette in Caylus's *Cornichon et Toupette,* and a Blaffardine in Crebillon's *Ecumoire.*

In the *Amadis,* moreover, there appears a king who has a number of daughters, each with markedly different qualities and each called by a name that indicates her distinguishing characteristic. A parallel case is to be noted in Perrault's tale, *L'adroite Princesse.*

Mayer finds few further resemblances between the *Amadis* and Hamilton's *Contes.* It seems, however, that Mayer was using for his study of the fairy tale influence on the *Amadis* the later edition of this poem, in which a number of the references to fairy lore were either omitted from the text or the notes accounting for such influence were dropped. On page 375, in his introduction to this study, Mayer says: "Auch konnte ich nicht durchaus die ersten Fassungen der Wielandschen Dichtungen einsehen." This seems to have been true in the case of the *Amadis,* for in the original edition of this poem Flördepine is the name of the princess who wins Amadis's heart; that is, in the earlier part of the poem, though she is called Olinde and Bellastella also. Her story is strikingly like that of Fleur d'Épine of Hamilton's tale of that name. Each is carried off because of her beauty to become the wife of an ugly person endowed with supernatural powers. In Wieland's poem, this magician is the Moor Tulpan; in Hamilton, it is the hideous hunchback son of the sorceress Dentue. Through magic arts the two heroines are robbed of their beauty to win it back only after their lovers have proved faithful to them in spite of their ugliness. The connection between these two stories Mayer seems to have missed, very likely because the later edition, which it seems probable that he used, no longer called the princess by the name of Flördepine. As a source for the story of Olinde, Mayer suggested Wieland's own *Himmelblau und Lupine* and Perrault's *Riquet a la Houpe.*

Another element in the story that may owe something to *Les quatre Facardine* is the story of Antiseladon's wonderful fan. Antiseladon, who succeeds to the eminence of Amadis in the good graces of the fairy who had freed Amadis from the tower, is a light of love. No sooner has he won the fairy than he wishes to be off to a new love. To punish him, she condemns him to journey through the world until he has found a hundred women as weak as he had found her. For the journey, she gives him a magic fan upon which the picture of each woman who falls a victim to his fascination appears as if photographed. When he has delivered the fan with the hundred portraits, he is free of her. Cristalline's adventure with the hundred rings bears some resemblance to this story. Like Antiseladon, Cristalline has a fickle fancy. She soon tires of her old man of the sea and longs for new adventures. In search of these she deceives her sleepy husband and has a hundred lovers, from each of whom she demands a ring to add to her collection. The discovery of these rings by her husband brings her into a difficult situation from which she is rescued by Facardin. The adventures of Cristalline with her sleepy old sea-monster resemble those of Schattuliöse with her Triton, who also spends a large part of the time sleeping, and leaves his beautiful fickle wife to her own devices. Both Cristalline and Schattuliöse were carried off by their husbands. Schattuliöse had rushed into the Triton's arms in her mad flight from the giant, Cristalline had been snatched away from her lover as they were looking out at the sea. Both find life with their sleepy husbands unbearable and each finds the same way of relieving the monotony of it by the pleasure of adventures with other men. They are similar in character—the curious Cristalline and the chaste Schattuliöse.

Like Amadis, Cristalline had been reared in a place to which all beings of the opposite sex were denied admittance, and like him, she was consumed by the desire to see one of those beings who were described to her as monsters. She also escapes from her prison to go out to satisfy her curiosity, and, in her flight, meets a youth who has been reared in equal ignorance of what women are like. Free from restraint, Cristalline plunges into a maze of love-adventures, more varied and more numerous than those of Amadis, but with a precipitation and dash that equal his.

The notes to the earlier edition call attention to other motives

of the fairy tale that Wieland had used in the *Amadis*. The learning of the Druid, who was learned in both ancient and modern history, "zumahl in der, die nie geschah" (1, 79, 8), Wieland in his note suggested as resembling that of Schah Baham of Crebillon's *Sopha*. The giant Moulineau who accompanied Parasol on his adventures, owes his name to the giant of that name in Hamilton's *Bélier*.

Besides the influence of Sterne and the authors of the French Contes, the *Amadis* shows a number of others that determine, in varying degrees, characters and incidents. Strangely enough, the work from which the *Amadis* has received its title seems to have given Wieland nothing but this romantic name. (Introduction to edition of 1771, p. 9.) Wieland's knowledge of this Romance of Chivalry does not appear to have extended much beyond the information he found on the subject in *Don Quixote*. The references to personages of the older *Amadis* are usually explained in the notes by the quotation of the passage in which they appear in *Don Quixote*. Alquif, Urganda, Genievra, Dame Quintajone and Galaor, Wieland knew from this novel, as is shown by the references he makes to it in the notes to the passages where their names appear.

While Wieland knew very little about the older *Amadis* when he was composing *Der Neue Amadis,* he was acquainted with Arioste's *Orlando Furioso,* the great romantic epic dealing with the adventures of knights errant.[4] Through the translation into prose of certain passages of the *Orlando* in Johann Nikolaus Meinhard's *Versuche über den Charakter und die Werke der besten italienischen Dichter,* 1763-1764, Wieland first obtained a correct idea of Ariosto and a better appreciation of his work. The influence appeared strong in the *Idris,* the verse of which is an adaptation of the ottave rime, and less strong in the *Amadis*. The handling of the material to avoid the appearance of tragic tension, or any doubt of the happy outcome of the adventures is alike in both. Both authors treat their material with a certain freedom and apparent carelessness, which, however, produces the highest art in composi-

[4] Lydia Marinig, *Der Einfluss von Ariosts Orlando Furioso auf Wieland, Studi di Filologia Moderna,* V, Sect. I-III, 1912; Dr. Hans Tribolet, *Wieland's Verhältnis zu Ariost und Tasso,* Bern, 1919, appeared after the present study had been completed.

tion and verse. In Ariosto, power and force are more characteristic than are grace and daintiness; in Wieland, the reverse is true. Ariosto's work is characterized by the frankly sensuous tone of the Renascence, Wieland's by the piquant wit of the French. Direct references to characters and eposides in the *Orlando* appear in the *Amadis*. The enchantress Alcina; the flight of Parasol's fan and his wits to the moon where lost things of earth find a refuge; the character of Sakripant; the mention of the horse of Amadis as being a descendant of Bajardo, Roland's steed; the reference to the magic properties of Brunel's ring by Olinde; the calling of the horse of Caramell after Brilliadoro, the steed of Orlando; references to the wonderful beauty and the madness of Orlando; the comparison of the hubbub in Tulpan's palace with the tumult in Agramant's camp;—all these testify to Ariosto's influence. The love of Amadis for the forty-year old fairy is similar to a like episode in Ariosto in which Alcina and Ruggiero figure. In both poems a very young and inexperienced knight falls in love with a woman passed her first youth and freshness; in Wieland, the hero is won through the illusion of youth and beauty produced by the arts of coquetry; in Ariosto, the same result is effected by magic. In both episodes, the end is disillusionment, brought about in the *Amadis* by a natural process, in *Orlando* by the intervention of a *deus ex machina*. Other episodes have parallels in *Orlando*. The attempted abduction of Dindonette by the Faun has its counterpart in a similar episode in Ariosto. There is, in the *Orlando,* a Moor, described much like Tulpan, very ugly but rich and powerful and the owner of a wonderful castle. The dwarf's description of the captor of Blaffardine brings out these qualities in Tulpan (Canto VI), though he is represented throughout the poem as superior mentally to the ladies and their knights, indulgent to their frailties, and the real *deus ex machina* of the piece. Some of the magic requisites of the *Amadis* may have been suggested to Wieland by Arioso,—and, surely this is true of Brunel's ring. In general, Wieland's fairy pictures show the French rococo taste rather than they do the sunny serenity of Ariosto's landscapes. In both Wieland and Ariosto, the fairy world rests on the firm foundation of the actual world, for to these tales their authors have transferred their own experiences. Wieland's gods, heroes, and fairies are only human creatures of the Rococo period.

From England came the source which served as the final impulse to the *Amadis*. The English influence had swayed Wieland from his Klosterbergen days when he read *Pamela* in a French translation. His taste in English literature had changed since then, but he found in the library of the Count and in his own library English works to satisfy his changed taste. Here he found Sterne's novels and perhaps it was here he came upon the satire that set him to work on the *Amadis*.

In 1803, Wieland gave Böttiger information about the composition of some of his earlier works, and, among them, some facts of interest concerning the *Amadis*.[5] After he had reached the determination never at any price to finish the *Idris*, not even if the conditions, added in jest to the poem, were fulfilled—not even if six prudes and six Aristarchs should send him a petition to complete it, the idea came to him for a new poem. He said:

"Als jener Sturm vorüber war, kam mir die Idee zum neuen Amadis. Ich lebte damals ganz abgeschlossen von aller deutschen Literatur, las keine Zeitschriften und Zeitungen, beantwortete keinen Brief, und überliess mich ganz den Eingebungen und dem Treiben meines Genius.—Tristram Shandy's Leben und Meinungen machten damals (im Jahr 1770), in England grosses Aufsehen. Ein Exemplar davon hatte ich in des Grafen Stadion Bibliothek gefunden. Dazu kam ein äusserst humoristisches englisches Spottgedicht: The New Bath-guide. Dies gab mir den letzten Anstoss zum neuen Amadis, bey dem mirs Gesetz war, mich ganz dem ungezügelten Fluge meiner Phantasie zu überlassen, so, dass ich weder den Plan vorher ängstlich entwarf, noch mich durch ein zu geregeltes Versmass in Fesseln schlagen liess. Ich durfte dabey wohl meinem musikalischen Takt und innern Ohren trauen."

This *New Bath-guide* had appeared in 1766: it bore as the subtitle *Memoirs of the Bl-n-d-r-d Family in a series of Poetic Epistles*. Its author, Christopher Anstey (1724-1805), passed a life similar in a number of details to that of Wieland. Both were the sons of clergymen and grew up in an atmosphere of piety and culture. The education of both, begun early at home, was especially strong in the classics. Both clashed with the spirit of their environment, Wieland with the pietism that had controlled him for a time, through the new, light, ironical tone that characterized his

[5]. *Letzter Besuch bey Wieland auf seinem Landsitz in Osmannstädt im Jahre 1803, Morgenblatt für gebildete Stände*, 1813. Nro. 129-133. Cf. No. 132, page 520.

work after his return to Biberach; Anstey came into collision with the Vice-Chancellor of the University through his "rhapsody of adverbs," a satire on the proclamation of that dignitary, and when the offense was repeated he was suspended. The resemblance extends still farther, for Anstey, like Wieland, enjoyed a comparative ease and comfort, living as a land-holder on his own estate in his later years.

Besides these external points of resemblance, there were others that influenced their literary activity to take a like direction. Both Wieland and Anstey take Horace as their model in satire. Anstey's work bears on its title page the quotation from Horace—*Nullus in orbe locus Baiis praelucet amoenis.* When he is criticised with some severity for the objectionable tone of his satire, he quotes Horace to his critics.[6] Wieland also calls upon Horace as his guide and states that his purpose is to follow Horace and *ridendo dicere verum.*

Anstey owed his title *The New Guide* to the *Old Bath Guide,* to which he refers when he mentions the legend of the founding of Bath by Bladud (Letter VI). In a similar way, Wieland owes his title *Der Neue Amadis* to the older exceedingly popular romance of chivalry, the *Amadis de Gaula.* The two poems, thus heralded by their titles, apparently suggesting resemblances to the older works from which they derived their names, were a source of surprise to the unsuspecting individual who took them for what they appeared to be. *The Old Bath Guide* was, as its name suggested, a directory to the scenes of Bath and the history of the town; *The New Bath Guide,* with its satire on the men and manners of Bath, its attacks on gambling, on hypocrisy in religion, on its flirtations, and on all the trivial round of its social life, an attack so well aimed that it struck home and brought down a storm of hostile criticism upon the head of the author of the offending book. Wieland's *Amadis* similarly presents a picture diametrically opposed to the life described in the older *Amadis.* He presents few combats. His hero fights but twice; in the first encounter, he comes off victorious but is wounded; in the second, he is worsted. His

[6] Cf. Walther Maier, *Christopher Anstey und der "New Bath Guide,"* Heidelberg, 1914.

[7] *Epilogue to the Second Edition, Containing Criticism and the Guide's Conversation with three Ladies of Piety, Learning and Discretion.*

adventures are almost solely those of love. He is a susceptible soul who can make love to two ladies in one afternoon, tell each the passion he feels for her is unique in his experience, and be ready for like adventures the following day. An Amadis, always victorious, always love-loyal, would fit oddly into Wieland's plan to present a hero with human frailties. His hero loves each of five sisters in turn to find in the last of them the hideous but noble-souled Olinde, the ideal he seeks. Wieland stated time after time that his Amadis owed nothing to the Amadis of Gaul except his romantic name, and that the character of his hero was the creation of his own sportive mood. The adventures of his hero are sufficient to prove Wieland's statement.

There is a similar atmosphere in the two works; in each, a relaxation of the ordinarily stern conventions under normal conditions, and in each, a freedom from restraint that seems especially characteristic of life at bathing resorts. In both cases, the groups are described as far from home and the parental control. The princesses of the *Amadis* have been journeying in obedience to the oracle's command for three months. Simkin and his party have had a much shorter trip, but so painful and rough that the thought of it causes him to exclaim, in his letter to his mother,

> **"We all are a wonderful Distance from Home!**
> **Two Hundred and Sixty long Miles are we come!"**
>
> **(Letter II).**

Considerable space parts these young people from their over-fond parents. Simkin's mother, like Schah Bambo, has thoroughly spoiled her children. It is from a "Redundancy of Care" that she had proposed the jaunt to Bath, for Sim, like Dindonette of the *Amadis,* has surrendered himself to the joys of the table, and, thanks to his mother's "Book of Choice Receipts," is in need of the help of the waters. From a similar indulgent attitude towards his children, in whose beauty he has taken such pride and pleasure, Bambo finds himself with five vain young women on his hands, who can find none among their suitors to their taste. At the advice of the oracle, he starts them out in search of "what they have not," just as Lady B-n-r-d packs off her favorite son and heir with his party in search of what he does not possess, good health.

Wieland's heroes and heroines, he calls *Narren* and *Närrinnen;*

Anstey's are the Blunderheads, and Simkin is the suggestive name of the son and heir. As Colifischette introduces Amadis to each of her sisters, describing them one by one with all their faults upon them, so Sim's fashionable, coquettish cousin Jenny, in her first letter addressed to Elizabeth Modeless, paints her cousins and their attendant. Like Wieland's heroines, Jenny's relatives are described as "the strangest Fish that e'er were seen." They are, like Wieland's, also (Cf. An Gleim, Oct. 2, 1769) fashioned after Hogarth's pattern. Jenny sums up her description in the following verses:

> "I'm certain none of Hogarth's Sketches
> E'er form'd a Set of stranger Wretches."

Colifischette with equal frankness and coolness betrays her family's failings to the knight.

In both *The New Bath Guide* and *Der Neue Amadis,* the parties are but newly arrived after a journey. In each the journey had a purpose; these spoiled children had all gone out in search of what they lacked and this thing which was wanting they could have obtained much more comfortably and safely at home. In the *Amadis,* all the princesses have as the goal of their quest a husband that will satisfy the fastidious requirements each has decided upon. There is less unanimity in the object of the Blunderheads' journey. Sim and Prudence and Tabitha Runt are come to be restored to health, but Miss Jenny, like Bambo's daughters, is in search of a good match. Consequently she has come to Bath to display her charms.

In each case the end is marked by disappointed hopes for most of the characters who appear in the two poems. In Wieland's work, Olinde alone is deserving of happiness and she is rewarded with the hand of the beautiful Amadis; the others each find a husband, to be sure, but they are compelled to accept those that Tulpan assigns to them. Sadly enough, the husband is in each instance the exact antithesis of what each had sought. Blaffardine, the blonde, must consent to become the wife of the Moor, whereas she had sought a knight as blond, if not blonder, than herself. Schattuliöse, *die keusche,* whose character does not at all correspond to that epithet, must yield her hand to Parasol, who is

> "Leicht wie ein Traum und wenig verkörperter als die Seelen
> In Elisäer-Land."

Leoparde, the stern Diana, for whom poor Blömourant had sighed in vain, gives her hand to Anti-Seladon, the hero of a hundred love adventures. Dindonette, the plump, comfortable maiden, is given to Blömourant of the woeful countenance, who

> "Wie der Fisch zum Schwimmen,
> Zum Schmachten geschaffen scheint, und ewig hoffnungslos
> Sich unter den Füssen von seiner Juno zu krümmen."

Colifischette, the coquette and chatterer, falls to the lot of the Platonist Caramell, who is "in der Liebe ganz Geist."

The fortunes of Anstey's hero and heroines are equally perverse. Miss Jenny, finished coquette as she considers herself, in Bath to make a suitable marriage, loses her heart to Captain Cormorant, who is there to prey upon just such innocent and foolish people as the young squire and his relatives from the country. Prudence, who does now show herself to be possessed of any such quality as her name would indicate, seeks comfort in religion and is made the victim of a hypocrite. In consequence of the influence of Roger upon her, she loses her mind and is transformed into a desperate fanatic. Tabitha Runt, too, falls a victom to a canting hypocrite, the Moravian Rabbi, and Sim, who had rather fancied himself in the role of a successful beau, finds himself cheated and deceived by all he had trusted so guilelessly, and is glad enough to creep back home, conscious that he and his party are

> "A Fable—! An Instance! and serve to dispense
> An Example to all Men of Spirit and Sense."

The fate of Jenny, who, in the first letter, rejoiced at the opportunities Bath afforded her to show off to the best advantage and make a suitable conquest, resembles at least one instance in Wieland's poem. Jenny knows men, and believes herself mistress of the little arts of coquetry by which they are caught and held. But one danger she does not realize until too late, and that is, that she herself could fall in love so romantically and foolishly as she does with the Captain. She has appeared to look with some contempt on the simplicity of her relatives, but she finds, at last, that she has shown no greater prudence in her affairs than they have in theirs. The role Jenny plays is much like that of the fairy who had rescued Amadis from his imprisonment in Merlin's tower. Her love for Amadis had been passed on to his successor, Anti-Seladon.

Here the fairy, like Miss Jenny with Captain Cormorant, finds a heart as fickle as her own. Anti-Seladon is a robber of women's hearts by nature and training, and the emotion he had felt for the fairy soon passed and left him ready for new experiences. The fairy, experienced in all the subtle arts of love and coquetry, had, in this instance, made a grievous error against the laws of such loving. She awoke to find that in "laeva parte mamillae" there was something beating that she had been unconscious of before, and that, to her chagrin and despair, her system had failed. So intense was her indignation at the mistake she had made that she determined to punish Anti-Seladon by ordering him to journey through the world until he had found a hundred women as frail as he had found her. Only when he returned to her with proofs of this would she give up her desire to avenge her wrongs.

Like the Princess Colifischette, Miss Jenny has recourse to the toilet-table when she is preparing to take the Captain's heart by storm. As soon as Colifischette spys the approaching Parasol, she hastens to prepare herself to meet him. She keeps her ladies stirring, all seven of them, and

> "Ihr Muthwill hätte leicht noch sieben andre beschäfftigt;"

until, at length, with her headdress rearranged, her most becoming expression and the last little patch in place, she goes out to meet Parasol. In the ninth letter of *The New Bath Guide,* Miss Jenny is preparing for a ball and arranging a magnificent toilette in honor of her "dear Romeo," the Captain. Tabitha Runt serves as her maid, and is kept busy carrying out the commands of the lady to bring out the best of her apparel to wear to the ball.

The picture Parasol made, riding up to the tents of the Princesses, resembling "mehr einem süssen Herrn als einem irrenden Ritter" recalls the description of Sim's appearance at the ball at Bath. Parasol (I, 34) approaches, clad in a loose flowing garment of taffeta, wearing a little hat with a golden fringe. Over his head, to protect his complexion, he carries a parasol and from his shoulder hangs the marvelous fan. The figure Sim made at the ball in his new regalia has very much the same effect. He describes himself to his mother (Letter X):

> "Thank Heaven! of late, my dear Mother, my Face is
> Not a little regarded at all public Places,

For I ride in a Chair, with my Hands in a Muff,
And have bought a Silk Coat, and embroider'd the Cuff:—"

A bag wig, lace ruffles, black solitaire, an ell of good ribbon tied under his throat, have transformed the country squire into a "beau garcon" and a follower of Beau Nash.

In both poems there are scenes in which physicians are held up to satire. Amadis receives medical attention on several occasions, the first time when he had been wounded by the attendants of the princesses; the second, after his combat with Boreas. On the first occasion, he was attended by a physician; after the encounter with Boreas, by a wise old woman. The physician of Canto II is described as a pompous soul, full of the laws of his art and brooking no violation of them. He boasts much of his marvelous balm that wrought miraculous cures (I, 60):

"Er hat damit Gichtbrüchige, Blinde und Lahme,
Ja Todte sogar, in wenig Tagen geheilt."

On the second occasion, the wounded knight is carried by this faithful squire to the hut of the old woman, who also possesses an elixer of great strength, so great, indeed, that it could bring back the dead from Charon's leaky boat, providing always that the dead had entered the boat right foot first. She had ever a story to tell of a case similar to the one at hand and talked much in medical terms about the spleen and its importance in the case. After examining Amadis's wounds, she assumed a grave countenance, shook her head, but promised to work a cure. Her medicines succeeded in making the knight worse, but his good constitution pulled him through. A third reference to the faculty occurs when Leoparde finds herself in a feverish state, and the poet, explaining the source of her disease, diagnoses it as love (II, 211, 5-7):

"Wenn jede Krankheit, wie Doctor Sassafras meynt,
Benahmset werden müsste; so scheint,
Wir können die ihrige wohl nicht anders als—Liebe nennen."

The scene of Anstey's satire being the city of Bath and the characters those who have come to take the cure, there could scarcely fail to occur some reference to the medical profession. Soon after his arrival, Sim summoned the doctor, who came, very pompous and grave, and, by his solemn conduct, frightened the patient into

believing "there's no hope of a cure." The doctor talked in high-sounding terms that Sim could not understand, and prescribed for the whole party. On the second visit of the physician, who brought others with him for a consultation, Jenny interfered. Realizing that Sim was no better for all the medicine that he had been ordered to take, and determined not to allow him to be "doctored to death" so far from home, she gathered together the lot of pills and potions and threw it out the window upon the heads of the faculty as they were leaving. The proximity of medical attention whenever Amadis was in need of it and the marvelous balms Wieland mentions may have been suggested to him by references to Urganda and others of her ilk in *Don Quixote,* but the pompous attitude of the doctor of the early Canto and the reference to Dr. Sassafras are in the tone of the references in Anstey, though Wieland's satire is nowhere so biting as that of Anstey.

Wieland and Anstey both attack hypocrites, though in Anstey's poem the attack is mostly upon the Tartuffes who hide a passionate, sensual nature under the cloak of religion, and, thus disguised, prey upon the unsuspecting. In Wieland, aside from the number of references to Tartuffes, hypocrisy is attacked only in the character of Schattuliöse, who prates much of virtue, passes judgment upon others whose virtue is superior to her own, condemns in others the sins that tempt her too, piously quotes maxims and discusses rules of conduct, all the while gazing with sidelong glances at what awakens her desires. She is, like the creations of Anstey, a counterpart to Tartuffe. Her epithet, *die keusche,* belies her true nature. In Anstey, a great deal of the satire on hypocrisy is concentrated against the Methodists and the Moravians, though others do not escape it. Roger or Nicodemus, "a pious, good man who is always saying his prayers," has no scruples about betraying the credulous Prue who becomes a fanatical convert to Methodism, and "the man without sin, the Moravian Rabbi," is equally callous about ruining Tabitha Runt. Proteus is described as appearing at the mask arrayed as a bishop; Bob Jerom, old Chrysostom's son, appears at the ball in his clerical garb, with his heart consumed with envy at the splendor of the Captain's crimson and gold. The tone of Anstey's attack on such hypocrisy is much more daring and bitter than the mildly ironical tone Wieland uses.

In *Der Neue Amadis,* Wieland frequently assumes a defensive

attitude towards his readers; he justifies to them his method of dealing with his characters, and he anticipates their criticism. In the second edition of Anstey's poem (1766), he comes forth with a like defense of what he had written, directing his remarks, as Wieland frequently does, to his feminine readers. This defense is made in *An Epilogue to the second Edition, containing a Criticism and the Guide's Conversation with three Ladies of Piety, Learning and Discretion.* Anstey here explains that he has been the object of hostile criticism:

> "The Ladies protest that I keep no Decorum,
> In setting such Patterns of Folly before 'em.
>
> * * * * * *
>
> And another good Lady, of delicate Taste,
> Cries, 'Fie! Mr. Bookseller, bring me some Paste;
> I'll close up this Leaf, or my Daughter will skim
> The Cream of that vile Methodistical Hymn—
> Then stuck me down fast—so unfit was my Page
> To meet the chaste Eyes of this virtuous Age!'"

Wieland has a similar charge to meet and he meets it in a way resembling that of Anstey; Wieland's heroes and heroines are as Nature has given them to him, he has painted them from life. Anstey's are the same:

> "All Poets and Painters, as Horace agrees,
> May copy from Nature what figures they please.
> Nor blame the poor Poet, or Painter, if you
> In Verse or on Canvas your Likeness should view;
> I hope you don't think I would write a Lampoon?
> I'd be hanged at the Foot of Parnassus as soon."

In Canto IX, Wieland gives a similar explanation to the ladies who have just been attacked in the words of Boreas:

> "Wir bitten den Schönen ab, dass solche Lästerungen,
> (Wobey uns selbst die Haare zu Berge stehn)
> Auch nur in dritter Person aus unserm Munde gehn.
> Was muss nicht, von Pflicht die Wahrheit zu sagen, gezwungen,
> Ein armer Poet, der an nichts böses denkt,
> Oft seine Leute sagen lassen?
>
> * * * * * * * *
>
> Nur muthet dem Dichter nicht zu, euch bessere Menschen zu machen,
> Als würklich Natur und Kunst sie machen zu können scheint."

He must describe his heroes and heroines as they are, not as he would have them. Anstey has also taken his characters from life, and his defense he sums up in these lines:

> "From Nature alone are my Characters drawn,
> From little Bob Jerom to Bishops in Lawn;
> Sir Boreas Blubber, and such stupid Faces,
> Are at London, at Bath, and at all public Places;
> And if to Newmarket I chance to repair,
> 'Tis odds but I see Captain Cormorant there:
> And he who his Cash on Physicians bestows
> Finds a tight little Doctor wherever he goes."

In both poets, the setting of their works is the place with which they were most familiar. Wieland describes in the adventures of the princesses, fantastic as they may seem, the neighborhood of Biberach, the castle of Count Stadion and its environs.[8] Anstey chose the city of Bath, in which he himself resided. To this is due the realistic effect of both poems, an effect that is modified in Wieland's by the atmosphere of the chivalric and pastoral romances. Wieland has his knights and ladies assemble in a beautiful spot not far from a river, and in the neighborhood of a splendid castle. This environment presents the opportunity for one of those scenes of the nymph surprised in the bath, in the description of which Wieland took such delight. The scene is treated humorously here. Blömourant, after searching everywhere for Leoparde, finally comes upon her and her nymphs bathing in a stream. He watches them from a thicket until, betrayed by his excitement, he utters an outcry and is discovered. The nymphs drag him into the presence of Leoparde, who banishes him from her sight forever. There is a somewhat similar scene in Letter VI of *The New Bath Guide.* Sim concealed himself under the table and, from that vantage point, watched the ladies frolicking at the bath in a "smoaking great Kettle as big as our Hall." Unlike Wieland's luckless knight, Sim's hiding place was not discovered nor was he called upon to account for his presence there.

Anstey's work takes the form of the verse-letter, an exceedingly popular form of the 18th century. Wieland's is an epic divided into 18 cantos. The easy, conversational tone of the letter is, in

[8] *Denkwürdige Briefe,* I, 205; Biberach, Aug. 10, 1768.

many instances, reproduced in Wieland's epic. Anstey causes the objects of his satire to reveal their characteristic strength and weakness themselves in what they write to their relatives; Wieland accomplishes the same result by his treatment of dialogues between his ladies and their knights. They are as naive as are the creations of Anstey and reveal their foibles quite as frankly. With intense irony, they are themselves, in both instances, the ones who, from their own lips, reveal their small vanities, and the strength of the satire of these strange creations lies in the fact that they are satirizing themselves.

Both Anstey and Wieland reveal what opinion they have of the type of romance popularized by Richardson. In the period before his return to Biberach, the novels of Richardson had influenced Wieland, and his tragedy, *Clementina von Porretta,* owed both material and treatment to Richardson's *Sir Charles Grandison.* In Biberach, under altogether new influences, Wieland no longer found the moralizing novel to his taste, and, in the *Amadis,* held up to criticism these novels in which virtue is tried by all temptations and all misfortunes to triumph over all at last. The perfect hero did not appeal to the author of the *Amadis,* who meant to show his hero, not in an ideal, but in a real light. At the beginning of Canto XI, Wieland has a long tirade against the author who is capable of dragging the creatures he himself has made through every conceivable human ill, through fire, pestilence, famine, shipwreck, attack by pirates, and wanderings about the earth, to bring them together at last, tried and faithful to each other still, only to part them by death. In still another passage (I, 162), he describes Olinde as the most beautiful of all those heroines,

> "die immer erobert oder entführt,
> Durch tausend Gefahren die Welt mit ihrer Tugend durchwandern."

Such perfect heroes and heroines had no greater attraction for Anstey than they had for Wieland. Anstey found too much of interest in the "oddities" of human nature to have any desire to paint the perfection that had appealed to Richardson, and the moralizing tone was as little in harmony with his bent to satire as it was with the tone of light irony of Wieland. Hence, when the ladies who criticise his satire suggest to him what he had better do:

"Why if thou must write, thou hadst better compose
Some Novels, or elegant Letters in Prose.
Take a subject that's grave, with a Moral that's good,
Throw in all the Temptations that Virtue withstood
In Epistles like Pamela's chaste and devout—
A Book that my Family's never without."

Sec. Lady:

"O! Pray let your Hero be handsome and young,
Taste, Wit and fine Sentiment, flow from his Tongue,
His delicate Feelings be sure to improve
With Passion, with tender soft Rapture and Love;"

the Guide's answer to their receipt for a novel is "Damnation."

The humorous use of mythological references is characteristic of both writers. Wieland, however, never forgets that his characters are knights and princesses, and the tone of such allusions is kept in harmony with their station. Anstey allows his less distinguished company to make less careful use of such references, especially Sim, who does not deal gently with them. In both poems there is a similar use of French and Latin expressions, managed so as to produce a heightening of the humor in many instances. The later version of Wieland's poem contains fewer than the earlier one, but even after the revision, a great many remain.

In both poems, the names have a descriptive value that suggests the character of the persons to whom they are applied. In the case of Prudence, the name suggests exactly what its owner lacks. Simkin is a simple-minded squire, and his whole family's conduct at Bath proves how justly the family name Blunderhead was given them. Captain Cormorant is possessed of the qualities that make the name of the bird of prey applicable to him. Even the minor characters of Anstey's satire are distinguished by such names. Wieland has also made use of suggestive names for his heroes and heroines. Amadis's name is associated with chivalry and romance. Opposite him is placed a knight resembling Itifall of *Idris*, but with the arts of seduction much more highly developed. This knight is given the name Anti-Seladon, and he is, in every respect, the opposite of the faithful, long-enduring lover of D'Urfee's romance. Blömourant, the languishing lover who prefers the tyranny of Leoparde to the caresses of another, seems to have derived his name from Philip von Zesen's *Adriatische Rose-*

mund, in which this death blue, the livery of suffering love, is the color with which the heroine surrounded herself in her sorrow. The name Boreas, Wieland seems to have taken from the knight, Sir Boreas Blubber, who opened the ball at Bath, and is described by Sim as being:

"Like a Holy-Hock, noble, majestic, and tall."

The name suggests a stormy personality, and it is in this quality that Boreas distinguishes himself in the *Amadis;* he ignores all the gentler methods of wooing the ladies, rushes headlong into combat and, at last, must die because the ladies prefer to see Anti-Seladon live, and the laws of chivalry demand that one of the two combatants shall die. The ladies' names are also suggestive of their characters or appearance; Blaffardine's of her fairness, Dindonette's of her plumpness and good-nature, Belladonna's of her beauty. Most of the names of the princesses appeared in one fairy tale or another, and Wieland may have derived from this source the names along with other suggestions.

There is, furthermore, a like attitude towards metrical details to be observed in the two poets. Wieland, as his remarks to Böttiger indicate, demanded great freedom in his treatment of this humorous poem, that verse and subject should harmonize. Anstey also decided in favor of a free verse form for his satire by employing the short iambic and anapaestic measures rather than the heroic couplet for the body of his poem. His purpose was, like Wieland's, to cause the form and subject to be in harmony. The anapaest, favored by Anstey, met also with Wieland's approval and, in the original form of the *Amadis,* he praised it warmly as a means of avoiding monotony in long poems. Both poets show a variety in the measures they employ. Anstey made the four-accent anapaestic line the basis of his poem, varying it with the ballad measure, the heroic couplet, the anapaestic dipody, and various other irregular verse forms. Wieland makes use of a variety of meters ranging from the three-accent verses to the hexameter. The verses consist of a combination of anapaestic, spondaic and trochaic feet in such proportions and combinations as seemed proper to the poet. In both poems, there is the lyric element which Wieland demanded of all save the heroic ones. Both poets have made use of rhyme. In this respect, Wieland was contributing to

the restoration of rhyme to some of the prestige it had lost through the development of the rhymeless classic meters.

There are, then, in Wieland's poem a number of details of material and treatment for which parallels can be found in the *New Bath Guide*. According to Wieland's own statement, this work gave him the final impulse to the *Amadis*. Wieland and Anstey show in their works similar opinions on a number of points. They were contemporaries, and reveal in their writing the results of similar influences. Both were widely read and their works are full of learned allusions that display the range of their reading. It is difficult to determine exactly how far Wieland was influenced by the material Anstey's poem had to offer him, since at least part of the influence could be attributed to other sources that worked a like effect on both of them. Without doubt, however, the tone of Anstey's poem fitted in with Wieland's whimsical mood, and helped to determine the figures he paints in Hogarth's style.

VITA

I was born in Baltimore, May 1, 1894, and received my early education in the Public Schools of this city. In 1911, I was graduated from the Eastern High School and entered Goucher College the same year. In 1915, I received the degree of Bachelor of Arts, and immediately began graduate study at the Johns Hopkins University. Here I followed courses with Professors Wood, Collitz and Kurrelmeyer in German Literature and Germanic Philology, with Professor Bloomfield in Sanskrit and Comparative Philology, with Professor Marden and Dr. Buceta in Spanish, and with Professors Brush, Gruenbaum and Huet in French. In the year 1915-1916 I held a Goucher Fellowship, the following year a Hopkins Scholarship, and in 1917-1918 the Fellowship in German. To all my instructors I express my sincere appreciation of their generous help and counsel.